



# DADAA Annual Report

2022–2023





DADAA respectfully acknowledges the Whadjuk and Yued people of the Noongar nation and the Southern Yamatji people, the traditional owners of the lands upon which DADAA operates. We recognise their continuing connection to land, waters, and culture, and pay our respects to their Elders past and present.

Photo Credit:

## *Vision*

Art for Social Change — to be a voice of ambition, daring and innovation. To challenge preconceptions and perceptions, think differently and freely, and create great art – art that changes people's lives.





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Photo Credit:

# Board Chair's report

As we take stock of the past year, one theme has stood out with urgency: the undeniable intersectionality of arts, disability, and social justice. As we reflect on the last year and anticipate the path ahead, it is crucial we highlight the transformative potential that lies at this intersection.



Photo Credit:

The disability Royal Commission into Violence, Abuse, Neglect and Exploitation of People with Disability, through its extensive four-and-a-half-year inquiry, has revealed a troubling undercurrent in the Australian psyche – the unfounded fears that disability is “infecting” or hindering non-disabled lives. It is distressing to note that such misguided apprehensions even extend to arenas like education, where the inclusion of disabled students in mainstream classrooms is erroneously believed to be detrimental.

Yet, amid these challenges, lies our greatest tool for change: the arts. The arts have the unmatched ability to shatter stereotypes, foster understanding, and bridge divides. It is through the medium of art that we can depict the lived experiences of disabled individuals: dispelling myths and replacing them with stories of resilience, hope, and shared humanity. By highlighting the intersectionality of arts and disability, we not only celebrate diversity but also facilitate critical social dialogues leading to justice and inclusion.

The revelations from the commission, from the disheartening accounts of neglect to cases of abuse, are stark reminders of our shared responsibility. These findings act as a clarion call to harness the arts as a potent means to usher in systemic reforms and challenge deeply entrenched biases.

Yet, our mission is also weighed down by challenges outside of societal perceptions. The media's limited coverage of the Royal Commission's invaluable work suggests a broader societal oversight.

It is my belief that arts and its interplay with disability are often sidelined, diminishing its potential to bring forth actual change. This only intensifies our call to action: to elevate the narrative of arts and disability to a prominence it rightfully deserves.

At DADAA, we are reminded of the transformation that arises from visibility and representation. When individuals with disabilities are visible, present and meaningfully participating, perceptions begin to shift. This is the very essence of what the arts can achieve – a platform where every voice, every story, and every emotion can find its expression, thus redefining societal norms.

Looking ahead, it is imperative that we listen to the people that matter the most to ensure that their voices, in conjunction with the findings of the Royal Commission, shape our strategies and initiatives. Our mission is clear: to champion the synergy of arts and disability, recognising it as the nexus for enduring social justice.

Let us commit, not just as an organisation but as part of a broader community, to ensure that the power of arts in tandem with the voices of the disabled community paves the way for a more inclusive, understanding, and just Australia.

**Tom Monks**  
*DADAA Chair*

# Executive Director's report

Having worked in community arts and disability for several decades, I have experienced a myriad of government and social policy directions, some leading to vital progress, others fleeting agendas that merely disrupt.



Photo Credit:

What is constant, in my conversations and work, locally, nationally, and internationally, with artists and creatives with a lived experience of disability, are the Principles of Disability Justice developed by *Sins Invalid*, a disability justice-based performance project. I increasingly hear and see the collective action and direction of our sector as it embraces this politic and action.

The NDIS, although imperfect, in combination with the big social movements of the past decade, has liberated many Western Australians with disability. With a combination of NDIS and arts funding, artists with disabilities are flourishing, leading, choosing, increasingly self-determining, and producing vital new works and cultural practices that speak to their ambition and current lived experience of disability. With their allies, which at DADAA include arts workers, support workers and our many partners, artists with disabilities are increasingly choosing DADAA as the vehicle to create meaningful work that explores their cultural and social context; work that increasingly explores the intersectionality of a lived experience of disability.

There has been an increasing recognition that digital access and inclusion has a long way to go for Australians with disability. While it's encouraging to see the WA Government and Creative Australia responding to digital access for people with disabilities at policy and programmatic levels, we still have much work to do to address the barriers to equitable digital participation. Along with digital projects such as Animate Lancelin! and our strategic work building digital programming for young people with autism, our teams have invested heavily in digital capacity building through 2022/23. Initiatives such as Digital Arts for Life and Digital Diversity were backed by a raft of new and existing partners who recognised the urgent need to invest in the digital capability of people with disabilities. The projects included research

and evaluation components which supported our successful significant two-year investment, through the WA Government's Innovation Fund, to further DADAA's digital capacity focus for WA communities.

With a new strategic plan DADAA has a solid road map set to steer it into the future, backed by a dedicated Board and a staff who are highly alert to our sector and the compliance demands of our operating environment. A new user-friendly website, to be launched in August 2023, will increase the ability for artists with disabilities to access DADAA independently as well as platform their work.

In 2022, we farewelled Board Chair Dr Scott Hollier who left to take up the role of Chair of the Disability Services Commission Board and welcomed Tom Monks. Tom brings extensive strategic planning, governance, and leadership experience and a strong commitment to the arts as a vehicle for social change. He will continue our commitment to being disability-led, championing the 38% of DADAA staff living with disability, a level of inclusion rare in any Australian workplace context. We also addressed our lack of Indigenous Board members and staff and by the close of 2022 we ensured that DADAA now has Indigenous representation at all levels of the organisation.

Maintaining the health of our workforce and our culture takes dedication and flexibility. As always, I am deeply grateful to our Board, team members, partners, and supporters for everything they bring to maintaining, leading, and positioning DADAA to deliver our services.

**David Doyle**  
DADAA Executive Director

# Our people

## DADAA Board

**Chair:** Tom Monks  
**Outgoing Chair:** Dr Scott Hollier  
**Vice Chair:** Lisa Bowden  
**Treasurer:** Steve Ryan  
**Secretary:** Zel Iscel  
**Directors:** Michelle Broun,  
Justin Brown, Keryth Cattalini,  
Wendy Cox, Andrea McCallum

## Staff

**Executive Director:** David Doyle  
**Executive Assistant:** Christabel Davies  
**Director Arts Services:** Christopher Williams  
**Director Arts Strategy:** Julie Barratt  
**Director Client Services:** Mallika Macleod  
**Access Program Producer:** Jacqueline Homer  
**Head of Communication:** Alison Hayles  
**Manager Finance:** Fiona Brough  
**Finance Officer:** Laurette Uwanyuze  
**Accounts Payable Officer:** Gill Barwell  
**NDIS Claims Coordinator:** Mark Vandenhurk (part year),  
Peter Bangezhano (part year)  
**Program Coordinator:** Melissa Hayward  
**Program Coordinator, Digital:** Lyndsay Humphries, Connla Kerr  
**Arts Project Coordinators:** Johanna Keyser, Wren Richards

## Fremantle

**Client Services Coordinator:** Laura Torrissi  
**Client Services Administrator:** Shelley McDonald, Dennis Collins  
**Program Coordinator, Digital:** Lyndsay Humphries  
**Gallery Curator and Coordinator:** Billie Bushby  
**Gallery Invigilator:** Leah Gale

## Midland

**Centre Coordinator:** Andrea Lippiatt  
**Client Services Coordinator:** Cynda Empsall  
**Producer:** Shelley Elkins (acting)  
**Studio Assistant:** Bridgett Gaynor  
**Client Services Administrator:** Shelley McDonald

## Lancelin

**Client Services and Centre Coordinator:** Julie Grieve  
**Client Services Administrator:** Shelley McDonald

## Farewelled

Scott Hollier, Johanna Keyser, Mark Vandenhurk

Photo Credit:



Photo Credit:

DADAA is one of the largest employers of arts workers in Western Australia. This skilled, passionate, and dedicated team work to develop the artistic interests and skills of participants and encourage meaningful social connections across the community.



Photo Credit:

Arts workers

Valerie Barron  
Tiffany Barton  
Mackenzie Brown  
Kristen Brownfield  
Jake Carlshausen  
Beth Chrisp  
Katherine Cole  
Dennis Collins  
Charissa Delima  
Jane Devine  
Belinda Eldridge  
Shelley Elkins  
Neil Elliott  
Kelly Gardner  
Georgina Gates  
Elspeth Glen  
Raf Gonzalez

Richard Green  
Dimity Gregson  
Rachel Haines  
Lyndsay Humphries  
Sally Ivory  
Daniel Kristjansson  
Annie Lawrinson  
Monica Main  
Kristen Martin  
Matteo Mazzella  
Kylie O'Connell  
Rebecca Orchard  
Jessica Richards  
Frances Silberstein  
Andrea Tenger  
Shauna Willett  
Cydney Williams

Access team

Jemma Attwater  
Lesley Barrett  
Andrew Beck  
Charissa Delima  
Evi Ferrier  
Richard Green  
Tarin Hilton

Mark Homer  
Sally Ivory  
Monica Main  
Andrea Tenger  
Zoe Warwick  
Louis Williams

# Workforce statistics



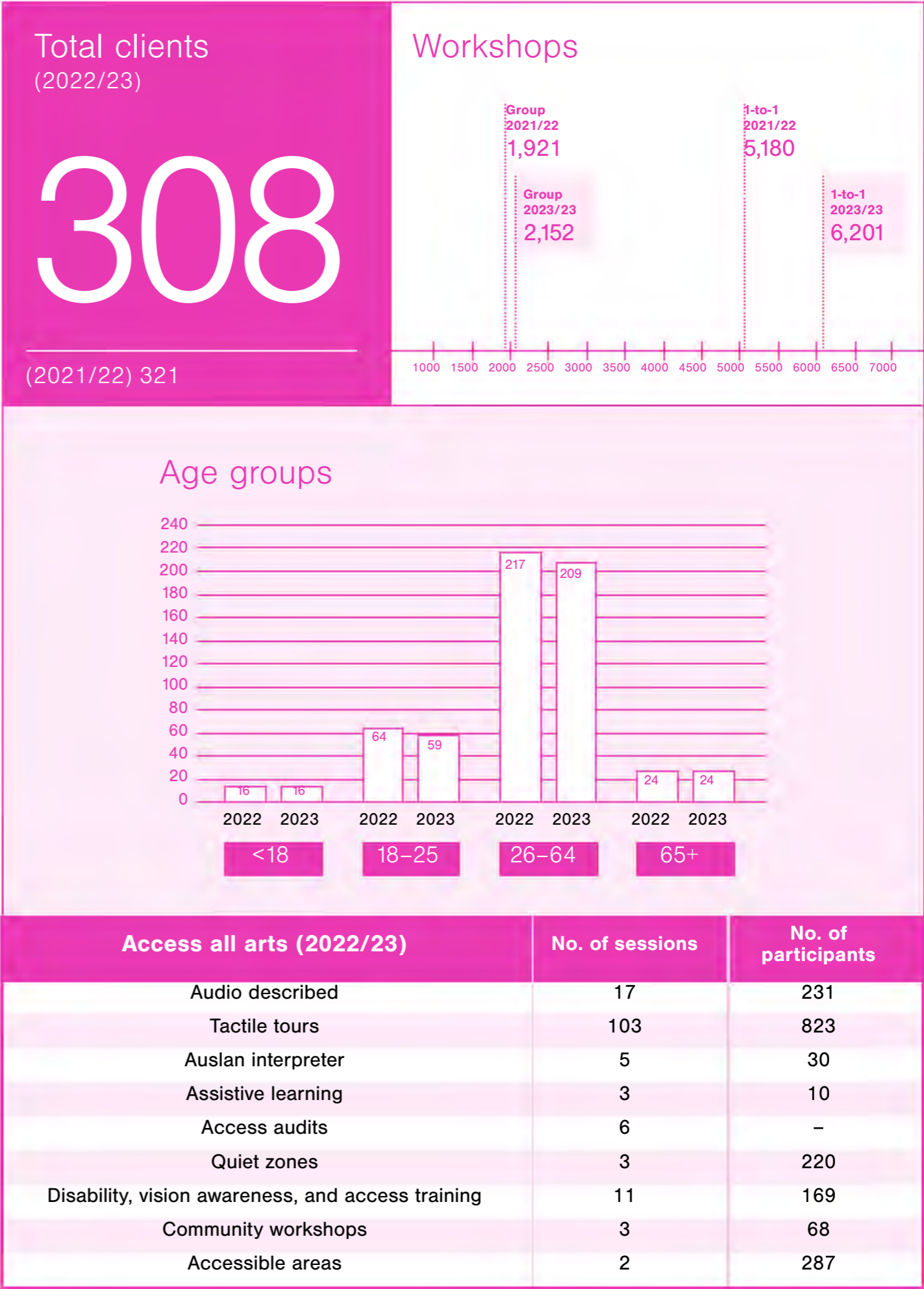
Photo Credit:

Staff			
Full time employment summary			
Full time 1.00	Full time 1.00	Full time 0	Full time 2.00
Part time 4.82	Part time 6.81	Part time 5.37	Part time 17.00
Casual 0.60	Casual 6.03	Casual 6.05	Casual 12.68
Total 5.42	Total 14.83	Total 11.43	Total 31.68
Headcount			
Admin	Artworker	Support Worker	Total FTE
12	45	33	90
<div> 38% <div> With a lived experience of disability or mental health </div> </div>			

# Participation snapshot



Photo Credit:



# Arts program

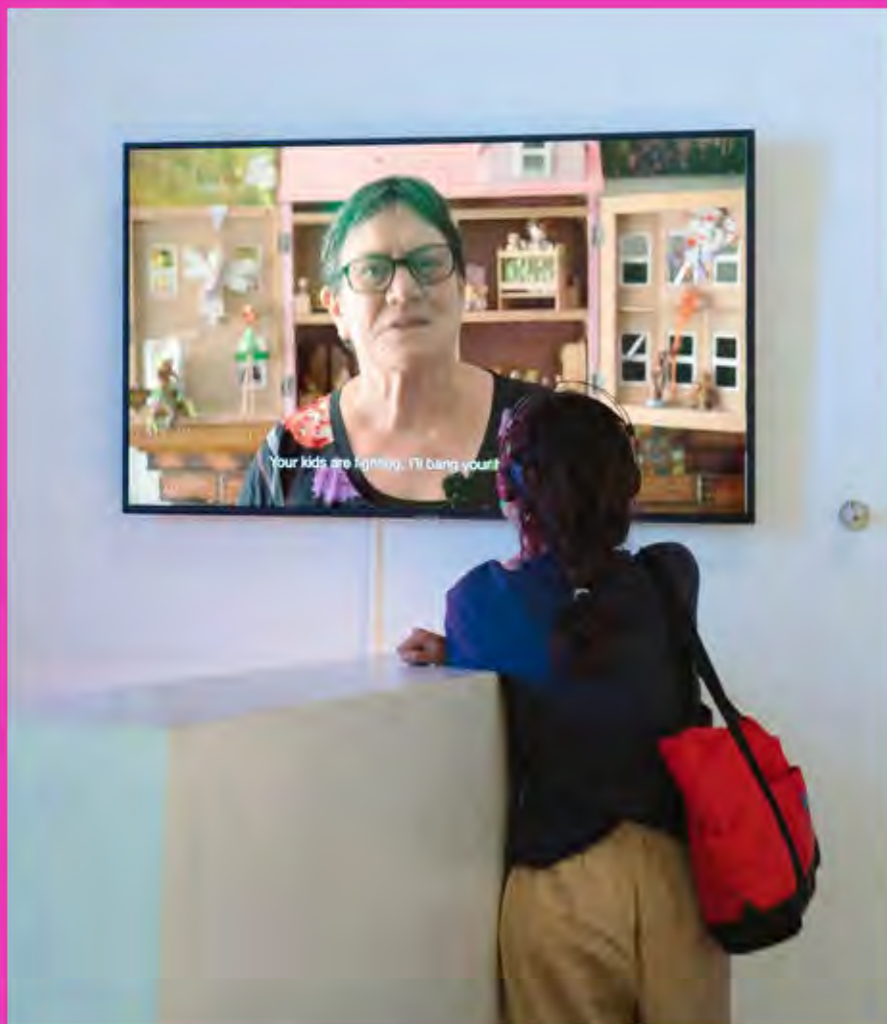


Photo Credit:

2022/23 marked the first year of DADAA's arts program under the shared stewardship of Director of Arts Strategy, Julie Barratt, and Director of Arts, Chris Williams. The year coincided with both our multi-year AOIP (Arts Organisation Investment Program) grant applications through DLGSC and Australia Council for the Arts. These applications created an opportune moment to plan our direction over coming years, as well as self-assess our successes and our strengths.

In previous years, COVID had forced us to postpone a number of projects, particularly performance works. 2022 finally saw the 4:48 Psychosis creative development with Jenny Sealey from Graeae Theatre UK take place in Melbourne. Jenny joined four Australian artists with disabilities in an intensive two-week development that pushed the direction of the work and modelled a strong disability-led voice.

We have also built exciting new partnerships in our arts program: from the Rottnest Island Authority to the North Midlands Project, and internationally in Germany, Japan, and continuing work with the UK's leading arts and disability theatre company Graeae Theatre Company.

Our 2023-2025 arts program builds on these partnerships along with a focus on regional WA, outer suburban communities, and mental health. Our projects in the Mid-West, Bunbury, and Midland, are making space for artists with mental illness to be the experts at the table. Sitting alongside *Ink and Thread*, an ongoing participatory printmaking project, highlights included a suite of three works in Mullewa ranging from an intergenerational *Dance Hall*, a site-based plant installation, and a film and projection work focused on Wajarri language and the importance and need for people to hold it, learn it, and keep it.

Alongside this regional focus sat a suite of digital works that used art, sound, film, and playful installations to engage, skill up and improve digital literacy for people with a disability, those who are isolated, or socially disadvantaged. *Animate Lancelin!* an exhibition of collaborative animated artworks showed in Lancelin and Fremantle and will travel to Port Hedland in October 2023. *Interconnection*, a project with the City of Swan community, collected community stories about living in the region. In the second phase of the project, three artists from the City of Swan region who work out of DADAA studios, will make work in response which will be exhibited at Midland Courthouse.

Within both the arts program and studio workshops we have committed to a renewed drive in the development of our arts workers and wider artistic workforce. From professional development and exhibition opportunities to skill-based workshops and labs, we have continued to both celebrate and build our team's capacity. *Outside the Box*, an exhibition of works by members of DADAA's team, launched Fremantle's newest exhibition space in Woodsons Arcade, and a zine project, *LDR (Long Distance Relationships)*, upskilled arts workers in the art of zine-making.

**Julie Barratt**  
*Director of Arts Strategy*

**Christopher Williams**  
*Director of Arts*

# Project highlights

## 4:48 Psychosis



**Director:**  
Jenny Sealey

**Artists:**  
Georgia Cranko, Sarah Houbolt,  
Michael Moshos, Matt Shilcock

**Partner:**  
Graeae Theatre Company  
  
Supported by Creative Australia

The three-stage creative development continued in 2022 and 2023. Jenny Sealey, Artistic Director of Graeae Theatre Company, UK, worked with artists Matt Shilcock, Michael Moshos, Sarah Houbolt, and Georgia Cranko as they readied the play for public performance. Taking the space and time, as Jenny said, “to explore the theatrical language and imbed the aesthetics of access – audio description, captioning and sign language into the heart of the production”.

While the team relied on zoom for the second stage of development, Jenny, together with DADAA Director Arts Strategy Julie Barratt and Executive Director David Doyle, joined the artists in Melbourne for stage three. This project has echoed the global disruption to the arts over the past two and half years and speaks to the central act of adaptation that artists are so adept at, as well as the critical need for connected, disability-led, artistic practices.

Photo Credit:

## Kwop Wirin

November 2022 – May 2023  
Wadjemup Museum, Wadjemup/Rottnest



**Artists:**  
Jemma Garlett, Caroline Hateley,  
Jade Lawrence, Mandy White

**Partner:**  
Rottnest Island Authority

A group exhibition by four emerging Indigenous artists with disability working out of DADAA's Midland studio. The work for the exhibition was commissioned by the Rottnest Island Authority following an artist tour to the island in August 2022. The theme for the exhibition was impressions of the Wadjemup landscape, with artists responding to the island's environment and cultural heritage. This exhibition also included the first ever artist residency program on the island for an Aboriginal artist with disability in early 2023. DADAA's Access All Arts team facilitated several community workshops as part of the exhibition's public program.

Photo Credit:

# Digital Art for Life

**Project partners:**  
Art Gallery of Western  
Australia, John Curtin  
Gallery, and the Curtin  
Autism Research Group

**Funding partner:**  
WA Government,  
Department of  
Education

A research project which aimed to better understand the social, emotional, and educational benefits of arts programs for young people with autism.



Photo Credit:

Funded by the Department of Education, the *Digital Art for Life* program provided arts engagement and support to 29 teenagers with autism through one-to-one mentoring and group sessions. The program was grounded in an arts-led, strengths-based approach which valued the individual participants’ interests, preferences, and existing skills. Most of these activities took place in DADAA’s studio spaces, gallery, and theatre. Trained mentors supported each participant to explore multi-artform expressions. Excursions to the Art Gallery of Western Australia and John Curtin Gallery immersed the teenagers in contemporary art, encouraging critical thinking and reflection on their own ideas and views of the world around them.

The partnership between DADAA, the Art Gallery of Western Australia (AGWA), John Curtin Gallery (JCG) and the Curtin Autism Research Group (CARG), proved invaluable with each organization bringing their specialized expertise and resources:

- DADAA’s provided highly individualised arts mentoring to people with disability
- AGWA’s brought audience engagement strategies, arts learning pedagogies, and creative approaches to teaching artistry and undertaking research
- JCG’s supported new approaches for neurodiverse audiences and the process of developing an engagement and inclusion framework
- CARG’s research expertise provided a deep understanding of how a strengths-based approach can benefit young people with autism, supplementing the program’s arts-led foundation

Each participant attended at least 60 hours of arts mentoring and activities, with the 29 participants collectively attending 1740 contact hours across the groups. The teaching strategies in the program included open-ended exploration, creative experimentation, artistic risk-taking and exposure to new artistic contexts and experiences. Positive interactions with their peers in the groups helped participants to become more confident socially. The interweaving of art and a supportive social context empowered participants to engage more deeply in their artistic practice, both in the studio and at home. These experiences motivated the participants to engage in art activities and promoted their sense of autonomy.

Participants collaborated with each other during the workshops, assisting each other in learning digital applications and art skills, and providing feedback and encouragement to other members of their group. This supportive, social, and special interest-based context fostered the growth of friendships and participants’ sense of belonging. The program gave an opportunity for participants to meet, listen to and make art with professional autistic artists, opening their eyes to future professional pathways using their artistic and technology skills.

The program provided a safe and emotionally secure environment. Staff were trained and aware of each individual’s physical and sensory needs, helping them to manage any negative experiences or emotions as they arose. This sense of safety and care, in the context of valuing individuals’ strengths, contributed to very high levels of participant enjoyment.

Many of the participants have gone on to join a workshop program at DADAA Fremantle, established to continue their engagement and growth in the arts. An education resource will also be available at the end of 2023.

# Ink and Thread

**Project partners:**  
North Midlands Project

**Funding partner:**  
Healthway

A 3-year participatory printmaking project focusing on mental health through building printmaking skills and social connections.



*Ink and Thread* will link DADAA Lancelin to other regional arts centres, creating connections between and across the Midwest: from the coast to inland townships, from Carnamah and Mullewa to the communities in between.

The first stage of *Ink and Thread* saw Margaret River-based printmaker Francesco Geronazzo facilitate community workshops, teaching mono-printing, an easy process which can result in rich textures and effects without requiring a printing press. Community members brought objects that had significance to them and their stories: kitchen gadgets, perfume bottles, car parts.

These objects were then turned into prints using gel printing plates. Participants were also provided with printing kits to extend their experience and allow them to do printmaking at home and in their communities outside of the studio environment.

Francesco says “I have been amazed by the communities’ responses to *Ink and Thread*.”

The personal stories shared through the printing sessions are really important to people and meaningful for us as well. We love the idea that facilitating art activities and developing skills can empower, connect, and build strong, good quality relationships”.

The project will continue into 2024, including an art camp which will bring participants together for a week of art making and connection, and culminate in an exhibition at the North Midlands Project gallery.

Photo Credit:

# DADAA Fremantle gallery



DADAA Gallery presents a year-round program of exhibitions. The DADAA Gallery program aims to promote dynamic, experimental, and disability-led practices, and provide a space for critical discussions around social and cultural inclusion in contemporary art.

The 2022/23 program featured artists from DADAA studios, alongside other Perth-based artists as well as those practicing nationally and internationally.

Photo Credit:

# Strange Adventures

6 August – 16 October, 2022

**Artists:**

Amber Star Clark, Ben Hollingsworth,  
Liam Hubbard, and Joshua Kirschbaum-Mau

*Strange Adventures* featured the work of four emerging cartoonists and illustrators working from DADAA studios and was presented in partnership with Perth Comic Arts Festival 2022.



Photo Credit:

# Animate Lancelin!

18 November – 10 December 2022

**Artists:**

Jeremy Scobie, Rebecca Redshaw, Anthony  
Lapichino, Jakob Enright, Melissa Cook, Marion  
Parker, and Cherie Lamb

The culmination of a project led by Neil Elliott, this exhibition presented collaborative artworks which were transformed into stop-motion animations accessed via an app.



Photo Credit:

## The Sea Shell Is Not the Sea Shore

4 February – 1 April, 2023

**Artists:**

Matt Gingold, Jenny Hickinbotham,  
and Zora Kreuzer

This exhibition presented the work of three  
artists exploring mental health as a collective and  
cultural experience through the medium of sound.



Photo Credit:

## (sub)urban: queering the suburbs

22 April – 17 June, 2023

**Artists:**

Sam Huxtable, Pip Lewi, Gabby Loo  
and Colin Smith

*(sub)urban* explored the intersections of suburbia  
and queer identity from the perspective of three  
neurodiverse artists.



Photo Credit:

# Financials

Photo Credit:



# Treasurer's report

On behalf of the DADAA Board, I am pleased to present DADAA's 2022/23 Audited Financial Statements.

As always, I would like to acknowledge the unique support role played by members of DADAA's Finance, Risk Management, and Audit Sub-committee (FARM). In particular I would like to acknowledge the contribution of the Chair, Wendy Cox, for her leadership and guidance during the year.

FARM brings Board Directors together with the Executive Team of DADAA, who together navigate an increasingly complex operating environment. Managing key risks, governance, and compliance with NDIS Quality and Safeguarding responsibilities to secure DADAA's ongoing NDIS registration and future financial viability.

**During 2022/23 FARM specifically focused on:**

- Enhancements to our internal and management reporting as a result of systems development including client and staff statistical data, Cashflow statement, and introduction of key performance indicators for client plan utilisation.
- Developing an investment strategy to utilise DADAA's cash reserves and maximise our return on investments.

- Continued pursuit of a Midland premises to cater for growing demand in the City of Swan area and address the limitations of the current premises.
- Assessing insurance risk including protection against cyber breaches, sexual assault, and the Work Health and Safety Act, leading to the appointment of a new Insurance Broker for 2023/24.
- Securing a tenant and suitable Café lessee effective from September 2022 to activate the café space and the courtyard surrounds at our DADAA Fremantle.
- Managing financial risk exposure due to increasing debtors and with growing staff leave liabilities – both of which have been monitored and managed effectively.
- Secured continued arts funding for future years including Creative Australia (formerly Australia Council for the Arts), Department of Local Government, Sport, and Cultural Industries (DLGSC), and Healthway.
- Succession planning and recruitment including appointment of a new Chair and Board Member in 2022/23.

**Steve Ryan**  
*Treasurer*

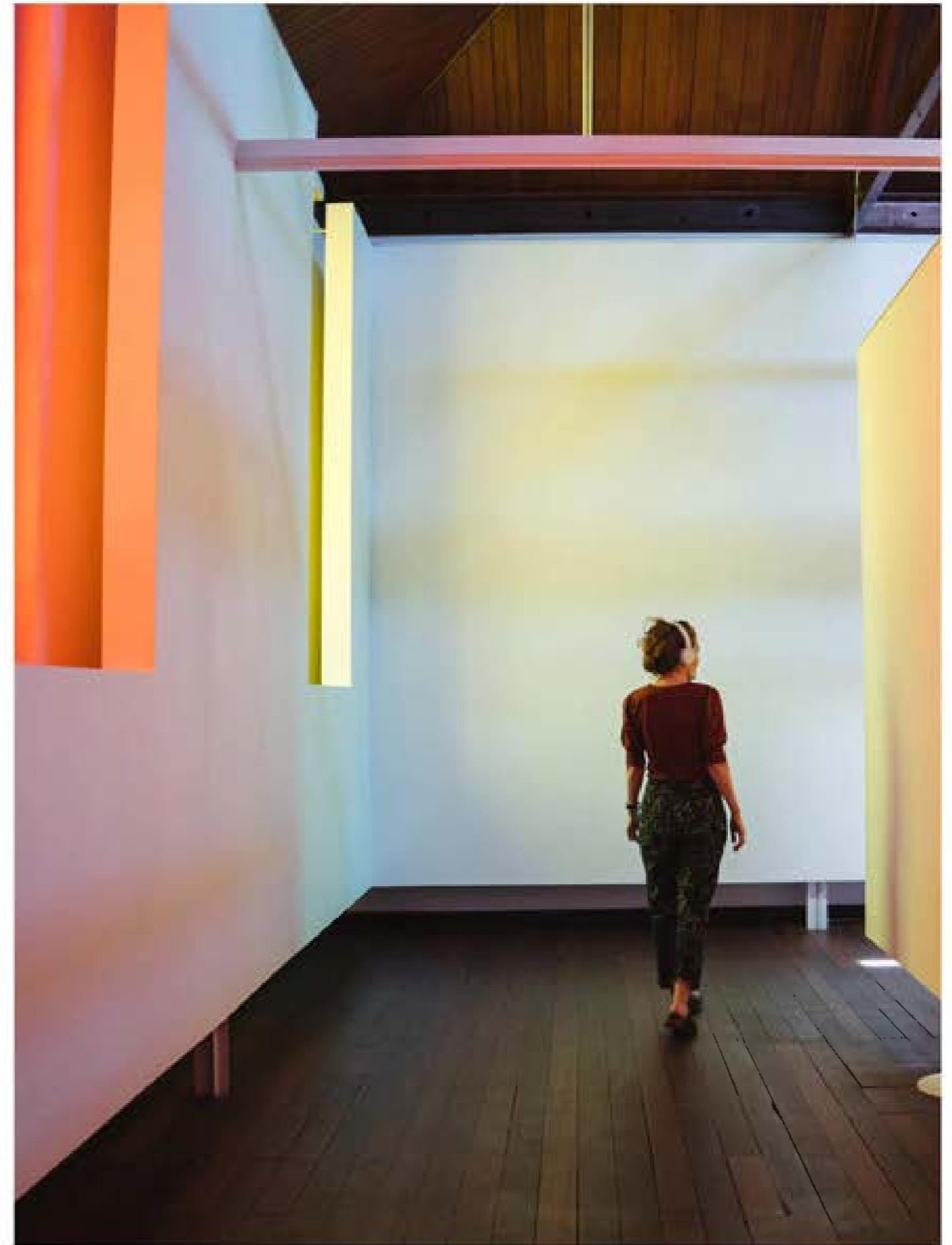


Photo Credit:

# Director's report

The Directors present their report, together with the financial statements, on the Company for the period ended 30 June 2023.

## Directors

The following persons were Directors of the Company during the whole of the financial year and up to the date of this report, unless otherwise stated: (see below table)

**Column A** is the number of meetings the Director was entitled to attend during the financial year.

**Column B** is the number of meetings the Director attended during the financial year.

## Review of operations

The net deficit achieved by the Company for the year ended 30 June 2023 is \$19,937 (2022 net surplus: \$71,920).

## Principal activity

The principal activity of the Company during the financial year was to promote and foster participation by people with disabilities and/or disadvantage in arts activities of their choice.

Director	Appointment / Resignation	A	B
Tom Monks	Appointed February 2023	3	3
Wendy Cox	Appointed October 2014	6	5
Zeliha Iscel	Appointed May 2017	6	5
Justin Brown	Appointed April 2019	6	6
Keryth Cattalini	Appointed October 2017	6	6
Lisa Bowden	Appointed January 2020	6	6
Steve Ryan	Appointed December 2020	6	6
Michelle Broun	Appointed April 2021	6	4
Andrea McCullum	Appointed April 2023	2	2
Dr Scott Hollier	Resigned November 2022	3	3

## Objectives

**The Company's short-term objectives are to:**

Produce new work relevant to the contemporary needs of our communities; Develop our artist – local to international exposure; and

Broker partnerships that provide sustainability to vulnerable communities.

**The Company's long-term objectives are to:**

- Influence policy and programs; and
- Be strategic, sustainable and socially inclusive in our collaborations and in our communities.

## Strategies

**To achieve its stated objectives, the Company has adopted the following strategies:**

- Influence policy, practice and perceptions through practice based research, evaluation, advocacy and audience development;
- Position the Company as a national and international centre of excellence in Community Arts and Cultural Development (CACD) and Arts and Disability practice; and
- Lead and broker partnerships between the communities with whom we work and the sectors that are placed across government and community to support them.

## Contribution on winding up

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$1 each towards meeting any outstanding obligations of the entity. At 30 June 2023, the total amount that members of the Company are liable to contribute if the Company is wound up is \$9. (2022: \$8).

## Key performance measures

The Company measures its own performance through the use of both quantitative and qualitative benchmarks. The benchmarks are used by the Directors to assess the financial sustainability of the Company and whether the Company's short-term and long-term objectives are being achieved.

Clients	2023 Actual	2022 Actual
Number of new clients	145	136
Number of continuing clients	316	315
Client participation rate in programs	80%	83%

Staff and volunteers		
Total number of FTE's (across F/T, P/T and casuals)	31.48	31.97FTE

Operational and financial		
---------------------------	--	--

Proportion of funding provided by:		
Government Grants	\$764,655	\$904,531
Other	\$116,471	\$84,346

Proportion of funding provided by:		
client contact and programs	85%	79%
administration	15%	21%

Information  
on directors

Tom Monks

Chairperson  
(appointed 16 February 2023)

Qualifications

Graduate Diploma of Legal Practice,  
College of Law, WA, 2018; Bachelor of Laws  
University of Notre Dame Australia, 2017

Experience

Tom is the Director and Solicitor of Tom & Co  
Legal, a Perth based law firm practising in  
family, commerical and immigration law.  
In addition to the main pracise areas, Tom  
regularly provides bono assistance in family  
law and NDIS review. Tom has 44 years of  
lived disability experience and over 25 years  
of experience and involvement in the disability  
sector in Australia and overseas. Tom has  
extensive governance experience combined  
with a long history of working in the not for  
profit sector.

Board Sub-Committees and Special  
Responsibilities

Finance Audit Risk Management (FARM)

Wendy Cox

Director  
(appointed 25 October 2014)

Qualifications

Bachelor of Arts (Psychology)

Experience

Over 30 years of experience in the disability field,  
including 17 years in senior management positions  
in non-government and government sectors.

Board Sub-Committees and Special  
Responsibilities

Finance Audit Risk Management (FARM)

Zeliha (Zel) Iscel

Director  
(appointed May 2017)

Qualifications

Bachelor of Politics and Government ECU

Experience

Zel was born blind and migrated to Australia from  
Turkey as a child. Zel is the Principle Consultant  
– Inclusive World through which she focuses  
on Disability Awareness Training, Consultancy  
and special projects. She is also a partner of  
The Include Program, which conducts Policy  
reviews. Zel has been a Senior Policy Officer with  
the National Ethnic Disability Alliance, Women’s  
Health and Family Services Project Officer and  
radio Producer and Presenter for Ethnic Ability  
(radio program of the Ethnic Disability Advocacy  
Centre). Zel brings to DADAA a strong working  
history in Systemic Disability Advocacy

Board Sub-Committees and Special  
Responsibilities

Nil

Justin Brown

Director  
(appointed 11 April 2019)

Qualifications

PhD into rules-based e-learning systems, ECU

Experience

Associate Professor and the Associate Dean  
(Teaching & Learning) for the School of Science  
at Edith Cowan University in Perth, Western  
Australia. Justin has been teaching web based  
technologies for nearly 20 years, with a focus  
on web applications and markup languages.

Board Sub-Committees and Special  
Responsibilities

Information Technology Committee (ITC)

Information  
on directors

Lisa Bowden

Director  
(appointed 14 January 2020)

Qualifications

Bachelor of Physiotherapy Honours; Post Graduate Diploma Sports Physiotherapy

Experience

Lisa Bowden is a practicing Physiotherapist and has extensive, in-depth experience in managing private enterprise businesses is complemented by volunteer roles in the not-for profit space, particularly in dance and theatre. Underpinned by keen business sense and love of the Arts, these interests combine to create a unique understanding of business and performing arts requirements. Lisa brings to DADAA strong organisational skills, leadership, emotional intelligence and creative problem solving are demonstrated by success across both sectors.

Board sub-committees and special responsibilities

Finance Audit Risk Management (FARM)

Steve Ryan

Treasurer  
(appointed September 2020)

Qualifications

Bachelor of Business ECU CPA, CMA

Experience

Steve has over 20 years of experience in senior finance roles primarily in the aged care and disability services sectors. He also contributes to a number of national disability services benchmarking committees through Ability First Australia.

Board sub-committees and special responsibilities

Finance Audit Risk Management (FARM)

Michelle Broun

Director  
(appointed April 2021)

Qualifications

Bachelor of Aboriginal and Intercultural Studies and Fine Arts. Certificates in Cultural Planning and Train the Trainer (Community Cultural Development).

Experience

Proud Yindjibarndi women living and working on Whadjuk Nyoongar Boodja. Michelle has worked at many levels and across many platforms to produce, promote and present Aboriginal arts and culture. She is a curator, cultural planner and creative producer-engaging with community and collaborating with artists to create thought-provoking and moving experiences for audiences to build bridges between cultures and find common ground on which to build a future based on truth, justice and equity. She is currently the Curator of Australian First Nations Art at John Curtin Gallery, focusing on the research, presentation and community engagement related to the collection of artworks produced by the child inmates of the Carrolup Native Settlement, and helping to develop the Carrolup-Centre for truth-telling

Board sub-committees and special responsibilities

Nil

Keryth Cattalini

Secretary  
(appointed 22 October 2016, reappointed 21 October 2017)

Qualifications

Bachelor of Pharmacy, Curtin University

Experience

Long-term member of DADAA’s Fundraising Committee, playing a central role in connecting DADAA to the WA resources sector, which resulted in the establishment of a 13 year partnership with Rio Tinto. Active member of Fremantle Foundation’s Fundraising Committee and local business owner.

Board sub-committees and special responsibilities

Nil

Information  
on directors

Andrea McCullum

Director  
(appointed 28 April 2023)

Qualifications

Bachelor of Laws, Canada; Bachelor of  
Jurisprudence UWA; Bachelor of Laws, UWA

Experience

Andrea is a lawyer, with extensive experience in human rights. Andrea is a sessional legal member of the Mental Health Tribunal. A previous legal member of the State Administrative Tribunal (primarily in guardianship and administration for people with decision making disabilities). Prior, Andrea was the Senior Legal Officer for the WA Government’s Health and Disability Services Complaints Office. Andrea has tertiary qualifications and significant professional experience working with Indigenous people, especially in rural and remote regions.

Board sub-committees and special responsibilities

Nil

Dr Scott Hollier

(appointed 26 October 2019  
and resigned 3 November 2022)

Qualifications

PhD in Internet Studies; Masters of Management;  
Bachelor of Science

Experience

Dr Scott Hollier specialises in the field of digital accessibility and is the author of the book ‘Outrunning the Night: a life journey of disability, determination and joy’. With a PhD in Internet Studies and project management experience across the not-for-profit, corporate and government sectors, Scott is an internationally recognised researcher and speaker. Scott currently holds an Adjunct Senior Lecturer position at Edith Cowan University.

Board sub-committees and special responsibilities

Nil



Photo Credit:

## Statement of comprehensive income

	Note	2023 (\$)	2022 (\$)
<b>Revenue and Other Income</b>	3	3,756,514	3,649,869
<b>Expenditure</b>			
Programme Delivery		406,535	293,408
Employee Benefits	4	2,700,472	2,565,289
Depreciation		182,065	222,698
Office & Other		487,379	496,554
<b>Total Current Assets</b>	5	<b>3,776,451</b>	<b>3,577,949</b>
<b>Net (Deficit)/Surplus For The Year</b>		<b>(19,937)</b>	<b>71,920</b>
Other Comprehensive Income		–	–
<b>Total Comprehensive (Loss)/Income For The Year</b>		<b>(19,937)</b>	<b>71,920</b>

The accompanying notes form part of these financial statements

## Statement of financial position

	Note	2023 (\$)	2022 (\$)
<b>Current Assets</b>			
Cash & Cash Equivalents	6	856,969	1,494,210
Term Deposits	7	812,869	
Trade & Other Receivables	8	239,965	459,954
Other Assets	9	31,891	37,801
<b>Total Current Assets</b>		<b>1,941,694</b>	<b>1,991,965</b>
<b>Non-Current Assets</b>			
Right-Of-Use Assets	10	495,178	529,654
Property, Plant & Equipment	11	1,158,447	1,251,024
<b>Total Current Assets</b>		<b>1,653,625</b>	<b>1,780,678</b>
<b>Total assets</b>		<b>3,595,319</b>	<b>3,772,643</b>
<b>Current Liabilities</b>			
Trade & Other Payables	12	204,076	204,881
Provisions	13	281,418	273,725
Contract Liabilities	14	325,134	468,668
Lease Liabilities	15	23,933	23,933
<b>Total Current Liabilities</b>		<b>834,561</b>	<b>971,207</b>
<b>Non-Current Liabilities</b>			
Provisions	13	29,481	26,289
Lease Liabilities	15	521,608	545,541
<b>Total Non-Current Liabilities</b>		<b>551,089</b>	<b>571,830</b>
<b>Total Liabilities</b>		<b>1,385,650</b>	<b>1,543,037</b>
<b>NET Assets</b>		<b>2,209,669</b>	<b>2,229,606</b>
<b>Accumulated Funds</b>			
Reserves	16	164,632	164,632
Accumulated Funds		2,045,037	2,064,974
<b>Total equity</b>		<b>2,209,669</b>	<b>2,229,606</b>

The accompanying notes form part of these financial statements

## Statement of changes in equity

	Accumulated funds (\$)	Reserves (\$)	Total (\$)
<b>Balance at 1 July 2021</b>	1,993,054	164,632	2,157,686
Net Surplus for the Year	71,920	–	71,920
Other Comprehensive Income	–	–	–
<b>Balance at 30 June 2022</b>	<b>2,064,974</b>	<b>164,632</b>	<b>2,229,606</b>
<b>Balance at 1 July 2022</b>	2,064,974	164,632	2,229,606
Net Deficit for the Year	(19,937)	–	(19,937)
Other Comprehensive Income	–	–	–
<b>Balance at 30 June 2023</b>	<b>2,045,037</b>	<b>164,632</b>	<b>2,209,669</b>

The accompanying notes form part of these financial statements

## Statement of cash flows

	Note	2023 (\$)	2022 (\$)
<b>Cash Flows From Operating Activities</b>			
Receipts from Operations		3,818,991	3,707,268
Payments to Suppliers & Employees		(3,552,771)	(3,333,588)
Interest Received		13,979	19
<b>NET Cash Flows From Operating Activities</b>		<b>280,199</b>	<b>373,699</b>
<b>Cash Flows From Investing Activities</b>			
Acquisition of Property, Plant & Equipment		(55,011)	(45,416)
<b>NET Cash Flows From Investing Activities</b>		<b>(55,011)</b>	<b>(45,416)</b>
<b>Cash Flows From Financing Activities</b>			
Repayment of Lease Liabilities		(49,560)	(49,164)
<b>NET Cash Flows From Financing Activities</b>		<b>(49,560)</b>	<b>(49,164)</b>
<b>Net (Decrease)/Increase In Cash &amp; Cash Equivalents</b>		<b>175,628</b>	<b>279,119</b>
<b>Cash &amp; Cash Equivalents At The Beginning Of The Year</b>		<b>1,494,210</b>	<b>1,215,091</b>
<b>Cash &amp; Cash Equivalents At The End Of The Year</b>	<b>6</b>	<b>1,669,838</b>	<b>1,494,210</b>

The accompanying notes form part of these financial statements

Notes to the financial statements for the financial year ended 30 June 2023

1. Company information

The financial statements of DADAA Limited (Company) for the year ended 30 June 2023 were authorised for issue in accordance with a resolution of the Directors on 5 September 2023.

The Company is a not-for-profit unlisted public Company limited by guarantee and is incorporated and domiciled in Australia.

The principal activity of the Company during the financial year was to promote and foster participation by people with disabilities and/or disadvantage in arts activities of their choice.

2. Statement of significant accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

(a) Basis of preparation

These general purpose financial statements have been prepared in accordance with the requirements of the Australian Charities and Not-for-profits Commission Act 2012 and AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities.

The financial statements have been prepared on an accrual basis and is based on historical costs, except for long service leave provision that takes into account the changing value of money.

The financial statements are presented in Australian dollars, which is the functional and presentation currency of the Company.

(b) significant accounting judgement, estimates & assumpt

When preparing the financial statements, management undertakes a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses. Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

Impairment

In assessing impairment, management estimates the recoverable amount of each asset or cash-generating unit based on expected future cash flows and uses an interest rate to discount them. Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

Long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

(c) new or revised standards or interpretations

The Company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that are mandatory for the current reporting period. Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

(d) Revenue & other income

Revenue arises from the provision of cultural activities for people with disability or a mental illness. These activities are provided through a range of programs and workshops offered by the Company at arts and community centres operated by the Company, as well as activities offered at venues not operated by the Company. The activities are provided in a group setting as well as on a one-to-one basis.

These activities are primarily funded from claims against participants National Disability Insurance Scheme (NDIS) plans, as well as grant funding received from local government, federal government, and philanthropic organisations.

Furthermore, the Company receives funding for capital works projects to be undertaken at the arts and community centres operated by the Company.

All revenue is stated net of the amount of goods and services tax (GST).

Grant revenue

Government and other grants are recognised as follows:

- a grant that does not impose specific future performance obligations on the Company is recognised as revenue the earlier of when the grant proceeds are received or receivable;
- a grant that imposes specific future performance obligations on the Company is recognised as revenue only when the performance obligations are met; and
- a grant received before the revenue recognition criteria are satisfied, is recognised as liability

These principals are applied to the grant revenue recognised by the Company as follows:

Grant funding for the delivery of specific activities are mostly received in advance, with the grant funding being recognised as income once the associated activity has been delivered. Most funding agreements require the return of any unspent funding.

Grant funding received for capital works projects are recognised as income once the associated capital works costs have been incurred.

The Company recognises liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the statement of financial position.

NDIS

Income from the delivery of activities that are claimed from participants NDIS plans are recognised as income once the associated activity has been delivered.

(e) Income tax

The Company is exempt from income tax pursuant to the Income Tax Assessment Act 1997. Accordingly, Australian Accounting Standard AASB 112 has not been applied and no provision for income tax has been included in the financial statements.

(f) Goods & Services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense.

Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(g) Employee entitlements

Short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within 12 months after the end of the period in which the employees render the related service. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

Notes to the financial statements for the financial year ended 30 June 2023

Long-term employee benefits

The Company’s liability for long service leave is included in other long-term benefits if they are not expected to be settled wholly within 12 months after the end of the period in which the employees render the related service. It is measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

Defined contribution plans

The Company provides post-employment benefits through defined contribution plans. The amount charged as an expense in respect of superannuation represents the fixed contributions made or payable by the company to the superannuation funds of employees. The Company has no legal or constructive obligations to pay contributions in addition to its fixed contributions.

(h) Cash & cash equivalents

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less where the investment is convertible to known amounts of cash and is subject to insignificant risk of changes in value. For the purposes of the statement of cash flow, cash and cash

equivalents consist of cash and cash equivalents as defined above, plus term deposits with maturity dates of less than twelve months from balance date net of any outstanding bank overdrafts.

(i) Leased assets

The Company considers whether a contract entered into by the Company as a lessee is, or contains a lease. A lease is defined as ‘a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration’. To apply this definition the Company assesses whether the contract meets three key evaluations which are whether:

- 1. The contract contains an identified asset, which is either explicitly identified in the contract or implicitly specified by being identified at the time the asset is made available to the Company;
- 2. The Company has the right to obtain substantially all of the economic benefits from use of the identified asset throughout the period of use, considering its rights within the defined scope of the contract;
- 3. The Company has the right to direct the use of the identified asset throughout the period of use, assessing whether it has the right to direct ‘how and for what purpose’ the asset is used throughout the period of use.

Measurement and recognition of leases as a lessee

At lease commencement date, the Company recognises a right-of-use asset and a lease liability on the statement of financial position. The right-of-use asset is measured at cost, which consists of the initial measurement of the lease

liability, any initial direct costs incurred by the Company, an estimate of any costs to dismantle and remove the asset at the end of the lease, and any lease payments made in advance of the lease commencement date, net of any incentives received.

The Company depreciates the right-of-use assets on a straight-line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The Company also assesses the right-of-use asset for impairment when such indicators exist.

At the commencement date, the Company measures the lease liability at the present value of the lease payments unpaid at that date, discounted using the interest rate implicit in the lease if that rate is readily available, or the Company's incremental borrowing rate.

Lease payments included in the measurement of the lease liability are made up of fixed payments.

Subsequent to initial measurement, the liability is reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or profit or loss if the right-of-use asset is already reduced to zero.

The Company has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight-line basis over the lease term.

(j) Property, plant & equipment

Property, plant and equipment are measured using the cost model.

Property, plant and equipment are carried at its cost less any accumulated depreciation and any impairment losses. Costs include purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset where applicable.

Property, plant and equipment that have been contributed at no cost, or for nominal cost are valued and recognised at the fair value of the asset at the date it is acquired.

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight line basis over the assets useful life to company commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are shown below:

Fixed Asset Class	Depreciation Rate
Furniture, Fittings & Equipment	20%
Motor Vehicles	20%
Computer Equipment & Software	33-40%

In the case of leasehold property, expected useful lives are determined by reference to comparable owned assets or over the term of the lease, if shorter.

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

When an asset is disposed, the gain or loss is calculated by comparing proceeds received with its carrying amount and is taken to profit or loss.

Impairment

At each reporting date, the Board reviews the carrying values of its assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset’s fair value less costs to sell and value-in-use, is compared to the asset’s carrying value. Any excess of the asset’s carrying value over its recoverable amount is expensed to the statement of profit or loss.

# Notes to the financial statements for the financial year ended 30 June 2023

## (k) Financial instruments

### Initial recognition and measurement

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

### Classification and subsequent measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable).

The Company's financial assets include cash & cash equivalents, trade & other receivables and term deposits. After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial.

The Company is not party to any financial instruments that are required to be carried at fair value through profit or loss or fair value through other comprehensive income.

### Impairment

The Company recognises a loss allowance for expected credit losses on financial assets that are measured at amortised cost.

Expected credit losses are the probability-weighted estimate of credit losses over the expected life of a financial instrument. A credit loss is the difference between all contractual cash flows that are due and all cash flows expected to be received, all discounted at the original effective interest rate of the financial instrument.

The Company uses the general approach for impairment, which is applicable to trade receivables.

### General approach

Under the general approach, at each reporting period, the Company assesses whether the financial instruments are credit-impaired, and:

- if the credit risk of the financial instrument has increased significantly since initial recognition, the Company measures the loss allowance of the financial instruments at an amount equal to the lifetime expected credit losses; and
- if there is no significant increase in credit risk since initial recognition, the Company measures the loss allowance for that financial instrument at an amount equal to 12-month expected credit losses.

### Recognition of expected credit losses in financial statements

At each reporting date, the Company recognises the movement in the loss allowance as an impairment gain or loss in the statement of profit or loss.

The carrying amount of financial assets measured at amortised cost includes the loss allowance relating to that asset.

### Classification and measurement of financial liabilities

#### — Financial liabilities

Financial liabilities consist of trade and other payables which are initially measured at fair value, and, where applicable, adjusted for transaction costs, and subsequently measured at amortised cost using the effective interest method.

The effective interest method is a method of calculating the amortised cost of a debt instrument and of allocating interest expense in profit or loss over the relevant period.

#### — Derecognition of financial liabilities

A liability is derecognised when it is extinguished (i.e. when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability.

The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable, including any non-cash assets transferred or liabilities assumed, is recognised in profit or loss.

#### (l) Income received in advance

The liability for deferred income is the unutilised amounts of grants and project income received on the condition that specified services are delivered or conditions are fulfilled.

#### (m) Provisions, contingent liabilities and contingent assets

Provisions are measured at the estimated expenditure required to settle the present obligation, based on the most reliable evidence

available at the reporting date, including the risks and uncertainties associated with the present obligation. Where there are a number of similar obligations, the likelihood that an outflow will be required in settlement is determined by considering the class of obligations as a whole. Provisions are discounted to their present values, where the time value of money is material.

Any reimbursement that the Company can be virtually certain to collect from a third party with respect to the obligation is recognised as a separate asset. However, this asset may not exceed the amount of the related provision.

No liability is recognised if an outflow of economic resources as a result of present obligation is not probable. Such situations are disclosed as contingent liabilities, unless the outflow of resources is remote in which case no liability is recognised.

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within 12 months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is discounted and presented as non-current.

## Notes to the financial statements for the financial year ended 30 June 2023

### 3. Revenue & other income

	2023 (\$)	2022 (\$)
<b>Revenue</b>		
Grant Income	805,571	823,159
Activities & Workshops	2,777,489	2,545,254
Fee for Service	7,844	17,222
	<b>3,590,904</b>	<b>3,385,635</b>
<b>Other Income</b>		
Donations, Fundraising & Sponsorships	78,255	166,548
Grant for Capital Works	–	23,413
Interest Received	13,979	19
Other Income	73,376	74,256
	<b>165,610</b>	<b>264,236</b>
<b>Total revenue &amp; other income</b>	<b>3,756,514</b>	<b>3,649,869</b>

Unexpended grants as at 1 July 2022 of \$441,030 (1 July 2021: \$522,384) were recognised as income in the 2023 (2022) financial year, following confirmation that the performance obligations were met.

The liabilities recognised for unexpended grants and income received in advance as at 30 June 2023 are reported in note 14.

**Included in revenue is the following government funding received:**

	2023 (\$)	2022 (\$)
<b>Commonwealth</b>		
Australian Council for the Arts	281,045	258,751
Department of Health	94,514	143,197
National Disability Insurance Agency	2,586,598	2,251,785
<b>State</b>		
Department of Communities	–	4,789
Healthway	60,985	105,540
Lotterywest	44,650	70,157
Department of Local Government, Sport and Cultural Industries	246,965	217,787
	<b>3,314,757</b>	<b>3,052,006</b>

### 4. Employee benefits

Expenses recognised for employee benefits are analysed as follow:

	2023 (\$)	2022 (\$)
Salaries	2,353,704	2,242,047
Workers Compensation Insurance	32,214	27,089
Superannuation	244,161	218,326
Employee Benefit Provisions	10,885	29,551
Other Employee Benefits	59,508	48,276
	<b>2,700,472</b>	<b>2,565,289</b>

The liabilities recognised for employee benefits are reported in note 12.

### 5. Expenditure

	2023 (\$)	2022 (\$)
<b>Programme Delivery expenses includes the following:</b>		
Contractor Fees	198,660	181,744
<b>Administration &amp; Other expenses includes the following:</b>		
Auditor Remuneration		
Audit Fees	13,500	12,225
Other Services	2,375	2,250
<b>Total auditor remuneration</b>	<b>15,875</b>	<b>14,475</b>

### 6. Cash & cash equivalents

	2023 (\$)	2022 (\$)
Cash at Bank	855,580	1,492,821
Cash on Hand	1,389	1,389
	<b>856,969</b>	<b>1,494,210</b>
<b>Cash and cash equivalents at the end of the year are reconciled as follow:</b>		
Cash at Bank & on Hand	856,969	1,494,210
Term Deposits	812,869	–
	<b>1,669,838</b>	<b>1,494,210</b>

## Notes to the financial statements for the financial year ended 30 June 2023

### 7. Financial assets

Bank term deposits with an original maturity term of more than 3 months but less than 12 months are shown as current financial assets.

	2023 (\$)	2022 (\$)
Term Deposits	812,869	–

### 8. Trade & other receivables

	2023 (\$)	2022 (\$)
Trade Debtors	249,965	299,281
Accrued Income	–	170,673
Provision for Bad Debts	(10,000)	(10,000)
	<b>239,965</b>	<b>459,954</b>

### 9. Other assets

	2023 (\$)	2022 (\$)
Deposits	820	820
Prepayments	31,071	36,981
	<b>31,891</b>	<b>37,801</b>

### 10. Right-of-use assets

	2023 (\$)	2022 (\$)
<b>Land &amp; Buildings</b>		
Recognised 1 July 2019	633,082	633,082
Accumulated Depreciation	(137,904)	(103,428)
	<b>495,178</b>	<b>529,654</b>

Included in depreciation on the statement of profit or loss and other comprehensive income is depreciation totalling \$34,476 (2022: \$34,476) relating to right-of-use assets.

### 11. Property, plant & equipment

	2023 (\$)	2022 (\$)
<b>Leasehold Improvements</b>		
At Cost	1,392,884	1,362,077
Accumulated Depreciation	(327,810)	(242,441)
	<b>1,065,074</b>	<b>1,119,636</b>
<b>Computer Equipment &amp; Software</b>		
At Cost	357,203	446,300
Accumulated Depreciation	(330,635)	(408,399)
	<b>26,568</b>	<b>37,901</b>
<b>Furniture, Fittings &amp; Equipment</b>		
At Cost	370,906	420,283
Accumulated Depreciation	(304,101)	(334,726)
	<b>66,805</b>	<b>85,557</b>
<b>Motor Vehicles</b>		
At Cost	145,930	145,930
Accumulated Depreciation	(145,930)	(138,000)
	<b>–</b>	<b>7,930</b>
<b>TOTAL PROPERTY, PLANT &amp; EQUIPMENT</b>	<b>1,158,447</b>	<b>1,251,024</b>

Reconciliation of movements in the carrying amounts of Property, Plant & Equipment

	2023 (\$)	2022 (\$)
Opening Balance	1,251,024	1,393,831
Additions	55,011	45,416
Depreciation & Amortisation	(147,588)	(188,223)
Closing Balance	<b>1,158,447</b>	<b>1,251,024</b>

## Notes to the financial statements for the financial year ended 30 June 2023

### 12. Trade & other payables

	2023 (\$)	2022 (\$)
Trade Creditors & Accruals	55,854	70,732
GST Payable	18,057	11,474
Other Payables	130,165	122,675
	<b>204,076</b>	<b>204,881</b>

### 13. Provisions

	2023 (\$)	2022 (\$)
<b>Current</b>		
Annual Leave Provision	166,672	166,342
Long Service Leave Provision	114,745	107,383
	<b>281,418</b>	<b>273,725</b>
<b>Non-Current</b>		
Long Service Leave Provision	29,481	26,289

### 14. Contract liabilities

	2023 (\$)	2022 (\$)
<b>Commonwealth</b>		
Australian Council for the Arts	146,733	172,752
Department of Health	65,035	13,630
<b>State</b>		
Healthway	61,889	23,874
Lotterywest	–	13,630
Department of Local Government, Sport and Cultural Industries	12,270	119,236
	<b>285,927</b>	<b>343,122</b>
<b>Other</b>		
	39,207	125,546
	<b>325,134</b>	<b>468,668</b>

### 15. Lease liabilities

The Company has leases for its head office, its arts & community centres, and some office equipment. With the exception of its short-term leases and leases of low-value underlying assets, each lease is reflected on the balance sheet as a right-of-use asset and a lease liability.

**Lease liabilities are presented in the statement of financial position as follows:**

	2023 (\$)	2022 (\$)
Current	23,933	23,933
Non-Current	521,608	545,541

Included in expenditure on the statement of profit or loss and other comprehensive income is interest totalling \$25,626 (2022: \$25,568) relating to lease liabilities.

For the leased head office and arts & community centres:

- the Company must keep these properties in a good state of repair and return the properties to a condition satisfactory to the lessor;
- the lessors have the option to terminate the leases with prescribed notice periods if at any time the buildings are not being used as proposed or maintained to the lessors requirements;
- the leases contain an option to extend the lease for a further term; and
- the Company is prohibited from selling or pledging the underlying leased assets as security.

The leases for the office equipment met the low-value asset exemption criteria and accordingly the lease payments for these leases are expensed.

The Company is a lessee to three leases from which it operates its head office and its arts & community centres. Two of these leases are considered peppercorn leases. The Company has applied the optional exemption from the requirement to fair value the right-of-use asset arising from its peppercorn leases and accordingly the fair value dollar equivalent for these lease arrangements are not reported in the statement of financial position. The lease terms range from between 10 and 20 years and the option to renew these leases are at the discretion of the Company.

**Minimum future lease payments:**

no later than 12 months	54,510	54,456
between 12 months and 5 years	134,394	188,851
	<b>188,904</b>	<b>243,307</b>

### 16. Reserves

As part of the Company's financial risk management strategy, the Company sets aside funds for the purpose of sustainability and responding to changing circumstances.

### 17. Related party transactions

The Company's related parties is its key management personnel and family members of key management personnel.

*(continued following page)*

Notes to the financial statements for  
the financial year ended 30 June 2023

(17. Related party transactions continued)

Transactions with key management personnel

The key management of the Company consists of the Board Members of the Company, the Executive Director, Director of Client Services, Director of Arts and Director of Arts Strategies. Key management personnel remuneration includes the following expenses:

	2023 (\$)	2022 (\$)
Total key management personnel remuneration	694,378	502,705

The Board Members act in an honorary capacity and receive no compensation for their services other than reimbursement of expenses incurred in relation to their capacity as Directors.

18. Fair value measurement

There are no financial instruments or non-financial instruments that are carried at fair value as at 30 June 2023.

19. Post-reporting date events

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

20. Contingent liabilities

There are no contingent liabilities that have been incurred by the Company in relation to 2023 or 2022.

21. Capital commitments

As at the reporting date the Company did not commit any funds towards assets expected to be received on a future date.

22. Members guarantee

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$1 each towards meeting any outstanding obligations of the Company. At 30 June 2023, the total amount that Members of the Company are liable to contribute if the Company is wound up is \$9 (2022:\$8).



Photo Credit:


Director's declaration

DADAA LIMITED  
(a Company limited by guarantee)  
DIRECTORS' DECLARATION

In the Directors' opinion:

- 1. the attached financial statements and notes thereto comply with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities and give a true and fair view of the financial position of the Company as at 30 June 2023 and of its performance for the financial year ended on that date;
- 2. the attached financial statements and notes thereto are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and the *Australian Charities and Not-for-profits Commission Regulation 2013* ; and
- 3. there are reasonable grounds to believe the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of directors made pursuant to section 60.15 (2) of the *Australian Charities and Not-for-profits Commission Regulation 2013* .

  
\_\_\_\_\_  
Tom Monks  
Chairperson

5 September 2023

Date: \_\_\_\_\_

Auditor's declaration

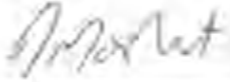
DADAA LIMITED  
(COMPANY LIMITED BY GUARANTEE)

AUDITOR’S INDEPENDENCE DECLARATION UNDER DIVISION 60-40 OF THE AUSTRALIAN  
CHARITIES AND NOT-FOR-PROFITS ACT 2012 TO THE BOARD OF DADAA LIMITED

I declare that to the best of my knowledge and belief, in relation to the audit of DADAA Limited for the year ended 30 June 2023 there have been:

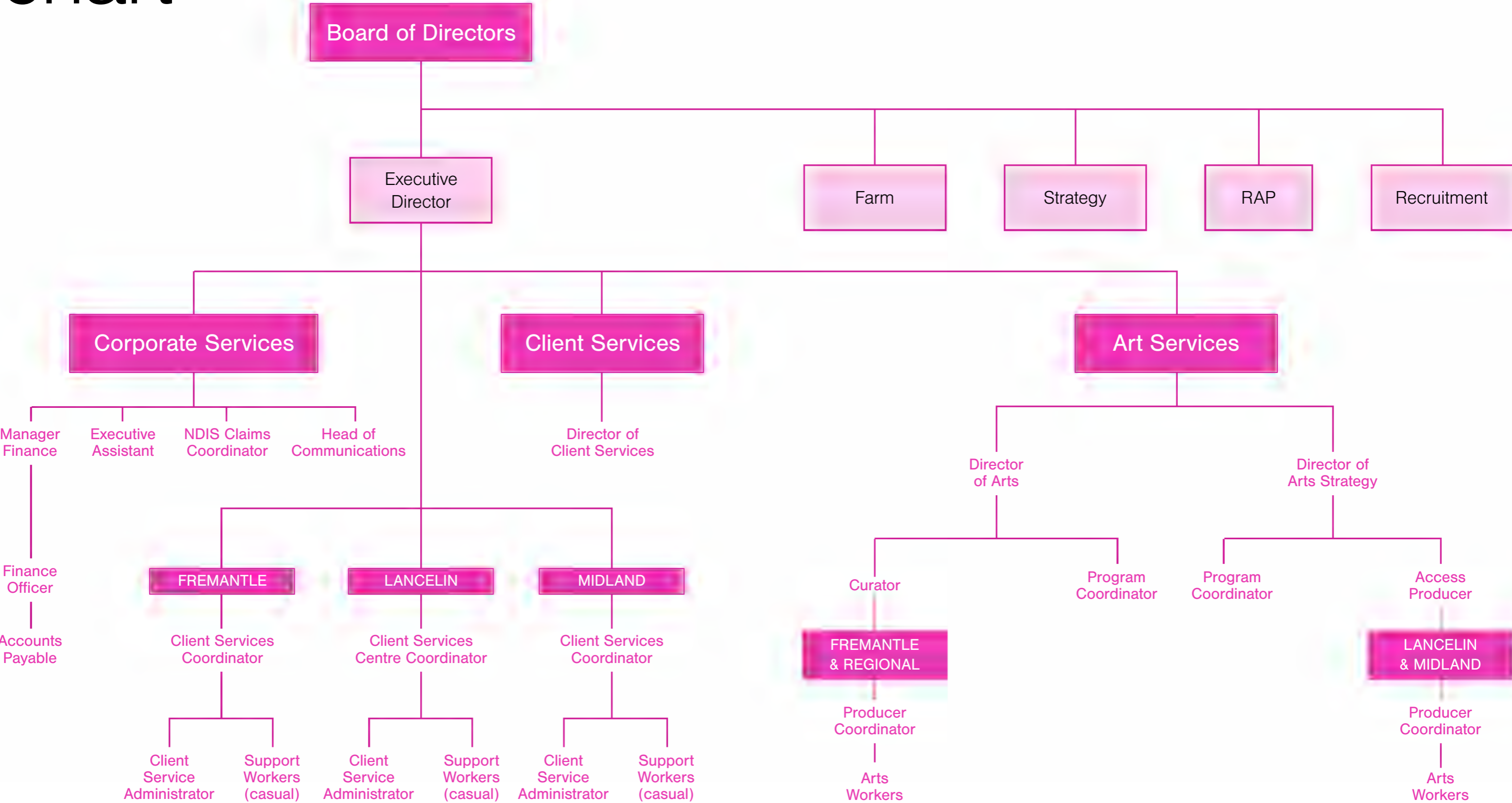
- i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.

NOT FOR PROFIT ACCOUNTING SPECIALISTS  
KESWICK SA 5035

  
\_\_\_\_\_  
Ian Mostert CPA  
Registered Company Auditor 539768

12 September 2023  
Dated: \_\_\_\_\_

# Organisational chart



# Our partners

Our partnerships make DADAA possible.



**Funding partners**

- Creative Australia
- Department of Local Government, Sport and Cultural Industries
- Healthway
- Lotterywest
- Australian Government Department of Health and Aged Care

**Access**

- Berlinklusion (Germany)
- Centre for Accessibility
- City of Perth
- Crown Theatre
- City of Albany
- City of Bunbury
- City of Rockingham
- City of Fremantle
- City of Greater Geraldton
- City of Mandurah
- City of Perth
- City of Swan
- Circuit West
- Circus WA
- DFES
- Fremantle Arts Centre
- Fremantle Biennale
- FRINGE WORLD
- John Curtin Gallery
- PICA
- Rottnest Island Authority
- Sculpture by the Sea
- Shire of Broome
- Shire of Mundaring
- Town of Cottesloe
- Western Australian Museum

**Arts**

- Art Gallery of Western Australia
- Arts Access Australia
- Arts Access Victoria
- Arts Project Australia
- Awesome Arts
- Circuit West
- Circus WA
- Ellenbrook Arts
- Fremantle Arts Centre
- KickstART Festival
- Gallery Central
- Greaea Theatre Company (UK)
- Midland Junction Arts Centre
- Propel Youth Arts
- Sculpture by the Sea
- Tanpopo-no-ye Arts Centre HANA (Japan)
- New Traditions Project (Japan)
- Good Job Centre (Japan)
- Yamanami and Atelier Yamanami (Japan)

**Community**

- Bendigo Bank
- Lancelin Healthy Community Forum

**Disability**

- National Disability Services
- National Disability Services WA

**Health**

- Fiona Stanley Hospital
- NDIS

**Local Government**

- City of Fremantle
- Shire of Gingin
- City of Swan

**Philanthropic**

- Fremantle Foundation
- Paul Ramsay Foundation
- NBN Co

**Research**

- Curtin University Autism Research Group
- University of Western Australia

**State Government**

- Department of Education
- Rottnest Island Authority

Photo Credit:

# Act Belong Commit

Art for social change



Photo Credit:



**DADAA**

**FREMANTLE**

Old Fremantle Boys' School  
92 Adelaide Street  
Fremantle WA 6160  
(08) 9430 6616

**LANCELIN**

Wangaree Community Centre  
131 Gingin Road  
Lancelin WA 6044  
(08) 9655 2808

**MIDLAND**

26 Junction Parade  
Midland WA 6056  
(08) 9250 7633